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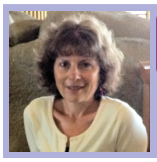

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Simple Gifts

The CMN Conference 2014

by Brigid Finucane, Eve Kodiak, and Stuart Stotts

The 2014 CMN International Conference was held September 19–21 at the labyrinthine National Conference Center in Leesburg, Virginia. About 150 people attended. The impressions of the conference are offered in a format inspired by Brigid Finucane's characterization of her conference experiences as gifts.

(photo by Kayte Deioma)

From Brigid Finucane:
One gift I received was seeing the conference through another's eyes–those of longtime member Vincent Nunes, who last attended a conference in another century. We sat together frequently, and after one of the songs at the round-robin, he leaned over and whispered, "This isn't a conference."

The music started up, ending our discussion. In a post-conference e-mail, he elaborated: "It's more a reunion of old friends—friends who are connected by their love for music for children. The vibe was far too open and accepting to be a conference. Most of the conferences I attend (as a lawyer) can be visited anonymously. …You can sit in the back row of the room and take notes. The networking is reserved for the optional cocktail hour. Not so at CMN. There is no way you could attend CMN and not be engaged by the community. The conference requires that you get involved, participate, and connect with others. You sing, dance, and play music with strangers. Who become your new friends."

From Eve Kodiak:
I keep forgetting CMN's uniqueness until I get there and discover how much love can be in one place.

That love was put to the test at the last conference, because the venue turned out to be a very beautifully appointed bomb shelter. We were negotiating through a concrete fractl; every place looked like every other place, but no place was identifiable, and most of the people I met in the halls were as lost as I was. One time I managed to walk outside to get some real air, only to find myself at a painted sign: Emergency Gathering Place #1.

Perhaps the effort of creating love in that difficult space intensified the love. By the middle of the Magic Penny celebration on Sunday morning, the roof had blown off the building, and the tunnels below were singing. CMN had conditioned the space for joy.

Imagine yourself in a place where everyone is welcome, where children are

dancing and making noise and nobody minds, where people hug first and introduce themselves later. Where a third of the people have been there forever, and a third are newcomers, and everyone is already a friend. Where events have been carefully organized and orchestrated to create a sense of freedom, and the people in charge are still smiling—genuinely! And where, at any given moment, someone is likely to break into song and suddenly everyone is singing. It's sort of heaven.

(photos by Kayte Deioma)

Changing the world is different than it used to be. When I was young, during the civil rights movement, and the peace movement, and the women's movement, and the environmental movement, and every other movement, we thought we could literally stop war and racism and sexism and pollution and hunger.

I don't know anyone who thinks that stopping those things is very likely anymore. And yet we still keep singing the same songs, marching, organizing… *We shall overcome*—but what? And how? How can we sing these same songs with integrity?

I think the songs do the same magic they always did. They change us by making us happy. They make us feel connected to all people, to all living things, including the huge living thing that is our planet. And the results—well, those aren't in yet.

Wise teachers tell us that all times are *now*, so I figure that as long as we're still here, everything comes out all right. When we create enough light, the darkness dissipates.

There is still a lot of darkness out there. But we changed the energy of the bomb shelter simply with our pure intentions activated by song. I am continually amazed at the power of CMN and the people of CMN to be wholly, joyously, in the zone.

When we think about it that way, the answer to world peace is simple. We just *do it*—and pass it on.

From Stuart Stotts:
It was a weekend filled with information, inspiration, connections, and new directions. Apparently about a third of the attendees were new members, and I appreciated the incoming energy and sense of discovery and revitalization they brought to those of us who've been around a while.

The quality of the songs in the round-robin was as good as I've ever experienced. I was blown away by Sophia Bereaud's rendition of Matisyahu's "One Day," but there were lots of highlights, including Bill Harley's masterful family song "Puddy Wiot."

I confess that I attended only two of the four workshop sections because conversations pulled me away. I think that's a common experience, as people create their own agenda. However, both workshops I did attend were great.

The keynote [panel session on the changing landscape of children's music] challenged us to clarify our own intentions and our relationship to the business side of our work. There has always been a tension in CMN between the desire and need to make a living in a business often fraught with egos and grand ambition and the desire to bring quality experiences and values that are intimate, personal, and unique to children. Those two intentions don't always coexist comfortably, but I appreciate the opportunity to continue the discussion and exploration.

The soul of the CMN conference is embedded in the round-robin and the Magic Penny Award. (See more about the Magic Penny ceremony in this issue.) This year the award couldn't have gone to someone more central to the spirit of CMN. Ruth Pelham's work embodies all that we stand for, and I was struck by the sheer great musical quality of her songs as much as by their messages, her attitude, and the work that lies beneath. To honor Ruth is to pay tribute to her amazing work with her Music Mobile and around the world, as well as her pivotal role in CMN's history. It's also in some measure to honor the work all of us do cultivating the inner strengths and the outer lives of children.

The late-night jam progressed from the usual assortment of '50s songs, making it all the way up into the 1970s by the time it was through, close to 3:00 a.m. Will we still be playing these songs so late in twenty years? I hope so.

As always, the weekend was filled with singing: just plain great singing, in groups, as individuals, and with small groups. The sheer power of singing together is unmatched for feeding our collective souls. I believe that our willingness, ability, and desire to pass along the experience of singing together is at the heart of what we want to transmit to the younger generation and the world beyond. Singing feeds us, and we are dedicated to passing it on, a rededication even stronger after such a powerful weekend.

Brigid Finucane names other gifts:

1. The finely curated workshops; though I wish there had been fewer choices. I would have felt *less* bad about missing *as* much! Who knew so many things could be done with ducks? (Thank you, Ms. Hooton!)

2. The energy, songs, and willingness to pitch in exhibited by new members (photography, opening events, sales tables, workshop, etc.), many of them younger than many of us.

3. The gift of laughter ("The Headless Chicken" song is still cracking me up) and reflection ("The Story of Nkosi Johnson"), to name only two of the multitude of musical offerings demonstrating the power of song.

4. The Magic Penny celebration of Ruth Pelham.

5. The unbelievable energy, grace, and musical omnipresence of Jenny and David Heitler-Klevans, conference co-chairs.

6. Connecting faces to names seen in the CMN e-mail forum. What a treat to meet and greet so many talented and generous people!

7. Renewing bonds with old friends.

8. Relishing the bounty of conversation, goodwill, and farm-to-table cuisine.

9. And last, but not least: the ice cream machine.

Despite the confusion of "living-learning modules" (guest rooms), color-coded buildings, and the maze of underground tunnels that followed neither form nor function, we came together and did what we do best: We celebrated life, work, community, "the positive power of music in the lives of children," sang together, and passed it on. Thank you, all.

More pictures from the conference are on the 2014 Conference page of the CMN website.

CMN Recognized for Making a Difference

by Anna Stange

Last November, the Children's Music Network was recognized with the Music For Life Alliance Award as an organization that makes a difference in the lives of children through music. Anna Stange, then CMN president, accepted the plaque and the $1,000 grant check on behalf of CMN. The presentation ceremony took place during the annual Thanksgiving concert of the alliance's founder, professional guitarist and composer Muriel Anderson, in Downer's Grove, Illinois. Stange expressed appreciation for the award and thanked Anderson for her own work, quoting words from Tom Hunter: "May the work we do make the world we live in a little more worthy of our children."

Muriel Anderson, founder of the Music For Life Alliance, and John Wiseman, MFLA manager, present the award to Anna Stange for CMN.

(photos courtesy of Bryan P. Allen Photography)

The nonprofit MFLA, which is funded primarily by Muriel Anderson's All Star Guitar Night shows, gives recognition and financial support to the growing number of individuals and organizations across the United States who are stepping up to the great need for children to learn music in the face of ever-growing cutbacks in the arts. The Alliance searches out organizations whose work and mission are compatible with its own. As part of the recognition, the Children's Music Network has been featured on the MFLA website. Among past recipients of the award are The Old Town School of Folk Music, the Jones Family Music School (where Muriel got her start on guitar), and CMN partner Guitars in the Classroom.

With this award in mind, the CMN board of directors budgeted a $1,000 increase in scholarships for our 2015 conference. PIO!

Magic Penny Award Ceremony 2014

Laughter, Tears, and Rainbow Streamers

by Bonnie Lockhart

Combining our open-throated singing of beloved songs and the communal telling of a biography full of the courage, humor, and compassion we cherish, the Magic Penny ceremony is always a highlight of CMN's annual conference. This year's award event for Ruth Pelham continued the tradition with much laughter, some tears, song, dance, and rainbow streamers.

In videoed testimonials from a variety of folks from Albany, New York, where Ruth's Music Mobile is a thirty-seven-year-old tradition, we learned of the powerful impact Ruth and her music have had upon children, families, and communities. We learned about how Ruth's work, deeply rooted in the neighborhoods of her own city, has traveled outward to Native American communities in the Grand Canyon, to Sri Lanka, and to Uganda.

And of course, we sang Ruth's songs. From the anthemic "Under One Sky" to the joyous "Turning of the World," Ruth's gift for crafting the instant sing-along was evident. Sarah Pirtle and Beth Bierko displayed delightful comedic talents in a hilarious rendition of "The Activity Room." Two of a Kind moved us with the powerful "I Take this Vow." Tom Pease and Stuart Stotts led us in a musical practice of compassion with "What do I Do?" (The music is in this issue).

Ruth took the stage at the end of the ceremony, and shared the bittersweetness of the moment. Her pleasure in our celebration came along with the enormous grief of losing her sister to cancer just weeks before our conference. She brought the poignancy of her family's love to the room, surprising us all with a sidesplitting performance of several of the British music hall songs—complete with accent—that had been family favorites when she was a child.

Ruth displays her award. Its creator, Francie Ginocchio of Rochester, Minnesota, named it "Peace Under One Sky." A penny is sewn into the back. *(photo by Jenny Heitler-Klevans)*

Allison DeSalvo, Beth Bierko, and Julie Thompson perform as part of the Magic Penny tribute. *(photo by Kayte Deioma)*

When CMN first created the Magic Penny Award, our goals were twofold. We wanted to show our love and share a joyful tribute to someone in the community of children's musicians whose work embodies the very best of what we all strive to do. In honoring Ruth Pelham this year, share the love we did! But we also wanted the award to be a vehicle to bring the music and work of the awardee to larger public attention. We hope that you'll be inspired to learn, sing, and share Ruth Pelham's songs. You can find them on her website: http://www.musicmobile.org. You'll also find lots of Ruth's songs on our CMN website in the Resources Library pages. Give them away; you'll end up having more! PIO!

Ruth responds to the tribute honoring her. *(photo by Kayte Deioma)*

Honoring Pete Seeger

The 2015 CMN Conference

by Candy Heitner and Anna Stange

The 2015 CMN International Conference is shaping up nicely as we return to the beautifully situated Illinois Beach Resort and Conference Center on the shore of Lake Michigan in Zion, Illinois, October 16–18. The conference center has redesigned their lobby area and Olympic size swimming pool area, and has also refurbished the lower level meeting rooms. Conference chairs Candy Heitner and Anna Stange spent a pleasant day at the resort in late December and were delighted by both the look of the facilities and the graciousness of the staff.

In addition to a full line-up of workshops, we are excited to be honoring the life's work of Pete Seeger with this year's Magic Penny Award. New this year are some low-key activities on Thursday for early arrivals. This will give folks some extra time for catching up with friends and colleagues from around the country.

Watch your e-mail in-box for some "What to Expect at the Conference" messages. These notes will include all sorts of information like: how to sign up for the round-robin, what to expect at the Magic Penny ceremony, how to make your own free time during the conference, silent auction and sales area details, volunteer opportunities, a heads-up about our keynote program, workshop selections, and insights and tips on area attractions.

The Illinois Beach Resort and Conference Center is located north of Chicago, nestled in 4,100 acres of protected habitat in Illinois Beach State Park. There are hiking and biking trails within the park where you may see deer, beaver, raccoon, and some of the more than forty species of birds native to the area. Camping is available and plentiful in the park, just a short walk along the beach or drive down the road.

Chicago area attractions include the Field Museum, Shedd Aquarium, The Old Town School of Folk Music, the Chicago Symphony Orchestra, many theatres and comedy clubs, the Chicago Botanic Gardens (located in Glencoe, Illinois, between Zion and Chicago), Chicago tours (walking, biking, boat, ghost, beer, cupcake—you name it), and much more. It's worth a couple of extra days to see some of the best that the Chicago area has to offer.

We look forward to seeing you in October!

Regional Reports

For information on upcoming activities, read the Regional Events page on the CMN website or subscribe to the CMN *E-News*. For a list of region contact people in the US and Canada, click here.

Mid-Atlantic

At the Mid-Atlantic winter gathering: *(back)* Dave Fry, Janet Sclaroff, Jonathan Sprout, Carl Crabtree; *(middle)* Sue Reier, Jenny Heitler-Klevans, Gale Simon-Bierenbaum, Steve Pullara, David Heitler-Klevans; *(front)* David C. Perry, Richard McLaughlin *(photo courtesy of Richard Bierenbaum)*

On Saturday, January 17, our region held a wonderful informal winter get-together to share music and camaraderie at the warm and cozy home of Pat and Richard McLaughlin in Warrington, Pennsylvania, north of Philadelphia. Given the proximity to Dr. Martin Luther King Jr. Day, our song swap included more than a few songs about diversity, peace, freedom, and justice, plus a healthy helping of fun, upbeat ditties. It was pure joy to sing and play along on so many great tunes and to compare notes about the inspirational and healing power of what we do. During a break in the music, David and Jenny Heitler-Klevans reported on the highlights of the successful 2014 CMN International Conference, which they co-chaired, and told us about how CMN has been asked to have a bigger part the programming of this year's KindieComm event to be held March 21–22 in Philadelphia. When suppertime rolled around, we indulged in a bountiful potluck dinner, and the music and fun continued into the evening.

As discussed at the swap, Mid-Atlantic Region members will perform a "Children's Concert for Peace" on the afternoon of April 11, 2015, at the Newtown, Pennsylvania, Friends Meeting House. Proceeds will go to the Peace Center of Bucks County in Langhorne, Pennsylvania. Richard McLaughlin is the CMN contact person for this event.

Midwest

Sixteen folks from Minnesota, Wisconsin, and Illinois joined Barb Tilsen and her husband, David, at their home in Minneapolis on November 8, 2014, for a CMN song swap. A cold, overcast afternoon was warmed by the sounds of shared songs interspersed with stories of new songs written, a discussion of the recording and production process do's and don'ts, and hot cider, cookies, pie, and other delectables. Among the variety of interests shared were Fran McKinney's song with her new children's book. Puppeteer Margo McCreary and photographer Gayla Ellis also described the community programs in which they work with Barb Tilsen. Anna Stange demonstrated how to play a Russian Gusli lap harp. To everyone's delight, there were banjo players in the mix, along

with Barb's interesting cache of percussion instruments to explore and play. After the lively afternoon activities, many of the group went to dinner at the nearby Global Market. Barb plans to host another song swap in the next year.

Rachel Nelson, sharing a song *(photo by Fran McKinney)*

Robin Nelson speaks to an interested group at the Minneapolis gathering. *(photo by Caroline Presnell)*

Jack Pearson at the Tilsens' *(photo by David Tilsen)*

At the November Midwest song swap, Bruce O'Brien prepares to sing, flanked by Tom Pease and Anna Stange. *(photo by Fran McKinney)*

The Midwest's "Six People Singing" song swaps are in motion. Nine people gathered January 25 in Northbrook, Illinois, at the home of Kathleen Weinberg to network and share a wealth of knowledge, songs, and stories. We officially welcomed into our region Dave Orleans, formerly of the Pacific Northwest Region, and two new members. Several more winter SPS song swaps are scheduled around the Chicago area and in Wisconsin, and we are planning SPS Round 2 for spring. Please contact Midwest Regional Representative Carole Stephens if you'd like to host one. The energy is revving up for hosting the CMN annual conference in Zion, Illinois, in October.

Dave Orleans teaching Taylor Martin how to make the limberjack dance at the January Midwest song swap *(photo by Brigid Finucane)*

At the Midwest Region song swap in Northbrook, Illinois, were: *(standing)* Nina Marder, Carole Stephens, Carol Kerman, Margie Pines, Sue Nierman, Dave Orleans; *(seated)* Jamie Martin with her children Scarlet and Taylor, and Brigid Finucane. *(photo by Kathleen Weinberg)*

New England

Our region was a community partner for Kids Really Rock in South Boston last October 5. The free, all-day family music and arts festival, which was produced by CMNer Karen Kalafatas, took place at The Lawn on D, which is a new park and outdoor event space at the Boston Convention and Exhibition Center. Several other CMN members were also among the performers. The proceeds went to the nonprofit group Cradles to Crayons.

New England members are looking forward to their annual regional conference, which is being planned for May 2, 2015, at the Calvary UMC Church in Arlington, Massachusetts. There will be six slots for workshops and song swaps during the day. Attendees can expect the usual round-robin as well as other opportunities to sing, network, and have a great time.

New York Metro

The White Plains Public Library was the venue for a regional gathering the afternoon of November 15, 2014, with sixteen participants that included a couple of walk-in library-goer families. As part of the day's theme, "Song as Story," longtime New England Region CMN member Jackson Gillman gave the featured presentation and workshop on using our first instruments—voice and body—in performance. He demonstrated several dramatic story/songs that needed no accompaniment, showing how sometimes putting down the guitar can facilitate the connection between storyteller and listeners as well as between the listeners and the heart of the story. He invited participants to present a song/story that they wanted to work on that would lend itself to an acapella presentation. Patricia Shih volunteered a Chinese tale she called "the Chinese John Henry" about a race between an abacus and a calculator. She taught the group its refrain, in Chinese, but didn't reveal until the end of the story that its meaning was "Sometimes progress and pride are

CMN newcomers Judy Merrick and Emily Eisen at the January New York Metro song swap

terrible.” Jackson and others in the audience then gave her feedback on how she could strengthen her presentation. The informative and entertaining afternoon was topped off with song sharing and refreshments.

Toby Tobias, Janice Lester, Margie LaBella, and Tami Levy at the New York Metro winter get-together

Then on Saturday, January 24, ten courageous New Yorkers schlepped out into the snow and up Janice Buckner’s long, winding driveway in Huntington, on Long Island, for another gathering. Huddled near a warm fire, and stuffing our mouths with a potluck lunch potpourri of delectables, we managed to have a rousing round-robin of songs based on the values of Martin Luther King Jr., and we created a fabulous peace song in honor of Dr. King. The song was a real team effort: all ten people contributed words anchored to a beautiful original melody written by Nancy Silber. Because of time constraints, we left with the challenge to each separately create additional verses. The gathering, co-hosted by Patricia Shih and Janice Buckner, was a blend of longtime CMNers, a returnee, and some who were new to CMN—potential members. All in all, it was a great day.

Northern California

A number of Northern California Region members attended the El Cerrito Free Folk Festival on October 25, 2014. Bonnie Lockhart and Nancy Schimmel led a song swap that also included nonmember festival-goer participants. Nancy’s shared song, “Compost Critter,” was one of the hits, along with her puppet of the same name. PIO!

Music in Bloom

Tapping into Musical Power

by ***Maureen Conlin***

Ideas for working with younger children

Music in bloom for young children at the roots of their education and growth begins with the importance of learning a steady beat. Hearing a steady beat, feeling it, and moving with it all encourage exploration. Age appropriate activities can provide children with the opportunity to practice singing, dancing, marching, and using rhythm instruments as they keep a steady beat.

Children can explore different types of body percussion such as clapping and tapping while counting and chanting to a steady beat, as in the song below.

Body Rhythm
© M Conlin 2014

Clap your hands and count with me 1-2-3-4-5-6-7-8.
Tap your knees, if you please, 1-2-3-4-5-6-7-8.
Now pop your cheeks and make a sound 1-2-3-4-5-6-7-8.
Now it's time to move around 1-2-3-4-5-6-7-8.
Everybody move like this: 1-2-3-4-5-6-7-8.
Come on now and do the twist 1-2-3-4-5-6-7-8.
Everybody march your feet 1-2-3-4-5-6-7-8
Then sit down and have a seat 1-2-3-4-5-6-7-8.

Ask the children for suggestions on other ways they can explore steady beat using body percussion and body movements. "Hands Up, Hands Down" is a simple chant written to encourage children to explore and feel a steady beat.

Hands Up, Hands Down
© M Conlin 2014

Hands up (hands clap in the air),
Hands down (pat hands on knees),
Celebrate yourself in sound.
With two feet, we keep the beat.
March or hop until you stop.
Hands up, hands down,
Celebrate yourself in sound.
Hands can clap and fingers snap.

Slap your thigh, give it a try.
Hands up, hands down,
Celebrate yourself in sound.
Making sounds is so much fun,
Now click your tongue until you are done.

Multicolored rhythm sticks can be used to encourage young children to play a steady beat along to music. Using 3/4-inch PVC pipe that is cut into segments of 6 inches allows children to tap along to the music without the worry of having them tap the other children. Wrap different colors of electrical tape around the PVC pipe as children sit in a circle and use the names of the colors to maintain a steady beat by reciting the color each child is holding. "*Blue, blue, blue, blue, green, green, green, green, red, red, red, red, etc*." Next, have the children sing a song they are familiar with as they tap their rhythm sticks to a steady beat on the floor, in the air, end to end, or together.

Play the game of Conductor Says (similar to Simon Says) using rhythm sticks or body percussion. Demonstrate to the children how the game works—that a steady beat is played and the children echo this back as long as they hear "Conductor Says." If they do not hear "Conductor Says," they don't echo the sound back. Have the children take turns being the conductor. An example is:

Conductor says "tap your sticks 1-2-3-4."
Conductor says "tap your sticks on the floor 1-2-3-4."
Conductor says "tap your sticks ends together 1-2-3-4."
"Tap your sticks behind your back."
(Oops, conductor didn't say.)

Another way to encourage the children to explore and experience beat is to ask them to move to a steady beat, such as with this song/chant, as they imitate the movement of different animals.

On The Move
© M Conlin 2014

Hop like a bunny moving all around.
Jump like a kangaroo up and down.
Swing like a monkey high up in the tree.
Stomp like an elephant 1-2-3.
Kick like a donkey, feet are in the air.
Sway like a crocodile, or growl like a bear.
Squirm like a wiggle worm moving all about.
Crouch like a tiger; is he hiding out?
Fly like an eagle, soaring in the sky.
Move like a butterfly passing by.
Swim like a fish living in the sea.
Now make the sound of a buzzing bee.

A colorful parachute or bed sheet is another fun way for children to explore steady beat. Children sit around the parachute holding it with thumbs on top and moving the parachute up and down reciting the rhyme "Bubblegum, bubblegum in a dish, how many pieces do you wish?" Children then lift the parachute up and down to a steady beat as they count the pieces of bubblegum: "1-2-3-4-5-6." Another rhyme to use is:

Cinderella dressed in green
Went outside to eat ice cream.
How many scoops did she have?

1-2-3-4.

Cinderella dressed in white
Went outside to see stars at night
How many stars did she see?
1-2-3-4-5-6-7-8.

Cinderella dressed in black
Ran outside to run the track
How many laps did she run?”

Drums are yet another way for children to discover a repeating pulse. Show pictures of animals and ask the children to play on their drums how it might sound if that animal were moving to a steady beat. Show them a picture of an elephant for a loud steady beat, a mouse for a quiet steady beat, a horse for fast steady beat, and a turtle for a slow steady beat.

Children can also explore soft, loud, fast, and slow steady beats using these lyrics:

I can play a steady beat, a steady beat, a steady beat.
I can play a steady beat, in my music class.

I can play a beat that’s loud, beat that’s loud, beat that’s loud.
I can play a beat that’s loud in my music class.

I can play a quiet beat, a quiet beat, a quiet beat.
I can play a quiet beat in my music class.

I can play a beat that’s fast, a beat that’s fast, a beat that’s fast.
I can play a beat that’s fast in my music class.

Now it’s time for my beat to rest, beat to rest, beat to rest.
Now it’s time for my beat to rest, in my music class.

Use creative movement props and jump, hop, sing, dance, play instruments, and enjoy the activities as children bloom starting with their roots and gradually adding their wings until they fly into rhythm! PIO!

Music With Older Kids

Multigenerational Music Making

*by **Nanci Schneidinger** and Hassaun A. Jones-Bey*

Fiddling brothers practice their craft. *(photo by Peter Oppenheimer)*

Two years ago, Ingrid Noyes launched a four-day, multigenerational Walker Creek Music Camp at the Walker Creek Ranch in Western Marin County, California, twice a year (in spring and fall). This interview isn't so much about the camp as it is about the role that CMN membership has played in bringing Ingrid's professional skills and confidence to the point of successfully including such a—still challenging—venture amongst the many other activities and pursuits in a busy and diverse musical life.

PIO!: You said the administrative role in running this music camp is something new for you?

IN: This has been a big change for me and a huge learning curve as I navigate my way through running my own business. I've always worked freelance, but always avoided anything that would require me to have to deal with very much administrative work, such as building and maintaining a website, taking payments on line, issuing 1099 tax forms, and so on. After the first couple of years, I realized I'm doing an administrative job I have no real training for, and I'm just now in the process of hiring a director's assistant to help me do the desk work that I (a) don't like and (b) am not very good at.

PIO!: So what induced you to get into it?

IN: My experience with directing three CMN conferences at Walker Creek Ranch gave me the confidence to take on this project in the first place. I joined CMN shortly after I started working extensively with kids and music. I was so happy to find CMN! It was a little blurb that Faith Petric included in the *Folknik* newsletter of the San Francisco Folk Music Club, that I happened to see at the right time. A few years later, Bob Blue from CMN asked if I would be willing to coordinate a conference and I said sure. That is a big job, and I learned a lot from doing it. I coordinated two more after that, both of those with Joanne Tuller, a.k.a. JT, as co-coordinator, before I told the board that it was someone else's turn.

It was after I had coordinated the first of those conferences that a friend of mine, who was at an International Bluegrass Music Association conference back east, told a board member of the California Bluegrass Association (CBA) of his dream to start a music camp for bluegrass players and his search for someone who could be the director and put the whole thing together. The CBA board member knew about my coordinating those CMN conferences and

suggested that my friend talk to me, and that's what led me into the world of producing bluegrass camps. So this is just one of many ways that being involved with CMN has influenced my life in a big way. Many of my best friendships, and much of my work, has grown out of CMN connections. It's been amazing. I left the CBA about three years ago to start running my own camps, but the camp I started for them continues under new leadership (in Grass Valley, California), while I'm now running my own two camps each year at Walker Creek Ranch.

A multigenerational class focuses on vocal duets. *(photo by Peter Oppenheimer)*

PIO!: Your association with CMN has influenced the way you run the camp as well?
IN: It's CMN's example that has taught me so much about inclusiveness and making everyone feel welcome. I tell my jam leaders at camp to make sure everyone who walks in the door gets greeted and welcomed and made room for, which comes straight out of my CMN gathering experiences of opening the circle. I think it's a big reason why so many people tell me that my camp is the best one they've been to, with the best vibe, where they can come in knowing no one but feel immediately welcome and leave with many new friends.

I also have come to place a huge value on multigenerationalism, of mixing old people and young people all together. So though we do have a class just for the littlest ones (the Music & More class for children aged ten and younger), there are other kids at camp who are just mixed in with the adults in the main classes. So, there will often be, for example, a fiddle class with students ranging in age from eight to eighty. The kids inspire the adults with their talent and enthusiasm, and the adults model respectful classroom behavior for the kids.

I think this also comes from my early years in life, starting school at a one-room schoolhouse. It was the only school I ever liked going to, because it felt like a family and a community—the older kids helping the younger ones, and so on. When they closed that school and I found myself in a fifth grade class with twenty other ten-year-olds, the feeling changed markedly to one of competitiveness and teasing. And after that I hated school. I don't think the way we so often segregate our kids and ourselves by age, including the way we run our schools, is a natural or healthy way to live.

So I place a big value on including children and adults all in the same classes, once the kids are old enough to sit through a class that's largely paced to an adult attention span. I tell the younger kids to take breaks if they need to, and I tell the teaching assistants to look out for them, and it works. It's still largely an adult camp, but typically about 10 to 20 percent of the campers are kids, and I'm always doing all I can to bring in more kids and young adults. That means, in a big way, finding as much scholarship funding as possible, since families often need financial assistance to get themselves to camp.

PIO!: It seems like the major influence from CMN that also fits in with your life experiences is one of inclusiveness.
IN: Yes. It's also the idea of inclusiveness that led me to expand the original "strictly bluegrass" focus of the camp to include, from the very beginning, traditional old-time music as well, which is what bluegrass music grew out of, and then along the way to add bits of related genres like swing, country, and

Celtic—not too much, because I don't want too many different styles all trying to get along at the same camp, but enough to give it variety and a full curriculum that appeals to a broad range of people.

My connection to CMN and all my experiences with CMN have led me to, and prepared me for, and helped me excel at, the work that I'm now doing. It, like the work CMN does, is about helping people enjoy life through music, but I'm working with both kids and adults now instead of just kids. I would like to increase the kid-adult ratio at camp; that is something I'm always working towards. So, although I'm less directly involved with CMN than I used to be, the organization continues to influence and help me in my own musical teaching and directing endeavors. It's really been amazing to what extent this one organization has shaped my life. Thank you, CMN. PIO!

Pro Song

Song > Lyric + Melody

by ***Monty Harper***

The nitty-gritty of songwriting

We all know a song is composed of two elements, right? Melody and lyric. Master each and you've got this whole songwriting thing licked.

Not so fast, Signor Prestissimo! There's a third element you may be overlooking. It's funny how little attention this one tends to receive, considering it's the defining feature of the art form. Poems have words. Etudes have melodies. Only songs attempt to marry the two together. And that marriage is where the magic happens. We call it "prosody."

Every chorus, verse, phrase, word, and syllable of every song you write has prosody, whether you are aware of it or not.

If words and music are not matched skillfully, the resulting effects can detract from the song. An exciting lyric set to a tranquil melody may cause the listener to miss the point. A word mispronounced in order to create a rhyme can be as jarring to the ear as an off-key pitch:

> If you want to rhyme with **ME**
> Breaking prosody is gut**SY**

A lyric with perfect prosody will match the accents of its melody in such a way that no word is mispronounced in the singing; no innocent syllable is unjustly forced into an emphasis it doesn't deserve.

However, prosody is about more than avoiding pronunciation mistakes. As you begin tuning in to prosody, with all its little tricks and traps, you'll gain access to a whole new set of songwriting tools. Masterful use of prosody can bring more clarity, vibrancy, and playfulness to your writing, all of which are qualities that children's songs, especially, should exude.

Tom Chapin's songs rank consistently among the best in the biz. He and his cowriters are masters at using prosody in the service of fun. Here's the opening line from "Cousins," by Tom Chapin and John Forster, from the album *Mother Earth*:

> "They pulled into the driveway like a frigate dropping sail"

This is set to a rollicking melody that calls to mind a sea shanty or a pirate

adventure. The spot-on match between the spirit of the music and the frigate analogy in the lyric sets the tone; this will be a clever and playful song.

But this wink to the attentive listener isn't the only justification for Chapin and Forster's melody. A deeper reason for the energetic iambic rhythm of the music is to help convey the energy of a carload of excited kids. The next line contains a long list of short names:

> "And out came Butch and Mike and Bill and Ben and Baby Gail."

Read these words aloud and you cannot fail to mimic the rhythm of the song's melody, even if you've never heard it. You probably also can't resist a grin, picturing all those siblings spilling out of a frigate-sized vehicle one after the other, just as the names spill out of the song.

Long lists of short items appear several times throughout the verses to similar effect, such as in this line depicting the boys playing cards:

> "You cheat!" "I don't!" "You do!" "Did not!" "He did!"

The melody facilitates this, and the energy and motion of a roomful of boys comes through loud and clear every time.

Each verse in this song depicts a new scenario in which the boys get themselves into some sort of trouble. Rather than rolling out the ending line at the same rollicking pace as the rest of the verse, Chapin and Forster set each finale apart with a long connecting word:

> "Theeeeeen…he disobeyed the doctor and went swimming after lunch."

This rhythmic structure draws the listener's attention, then rewards it with the punchline of the verse. If the lyric didn't pay off after that long drawn out note, the melody would make no sense. The two are working together to help convey meaning and structure within the story.

In the chorus, from the words alone, one might conclude that the singer is in dismay:

> Cousins, cousins, here come the boys.
> Bedlam, mayhem, noise, noise, noise.
> Blow up the air mattresses, hide the breakable toys.
> Cousins, cousins, here come the boys.

These boys sound like a lot of trouble. But the melody, a simple triumphant march, makes it clear that this is the good kind of trouble. The third line holds out the word "blow" as the pitch rises to its highest point on the word "up." If the singer were distraught, he would not pause to playfully reflect the meaning of the word "up" within the music. "Cousins" is a great example of words and music working together to create a whole that is greater than the sum of the parts.

I always consider prosody from the very beginning of my writing process. I specifically adjust words to better fit with my melodies, and change melodies to better present my words, ideas, and emotions.

Let's look at a song I recently wrote for a client. This was a theme song for Karston the Texas Blind Salamander. Karston teaches kids about water conservation for the Edwards Aquifer near San Antonio, Texas.

I knew that "salamander," "Edwards Aquifer," "Karston," and "water" would be key words to include. I began by searching for ways to fit these particular words into interesting rhythmic phrases and melodies that would allow me to sing them clearly and pronounce them correctly.

I collected about a dozen short snippets of words and melody over a week or so of initial brainstorming. Then I sorted through my choices, keeping prosody firmly in mind. Some phrases flowed really well but didn't match the energy we were going for. Others didn't properly highlight the right ideas.

The phrase "fresh clean water" posed a challenge. This is the product Karston is selling to his audience, and it ought to be prominently featured. However, with no good rhyme to set up the word "water," most of my options had it buried in the middle of a line. My solution was to try an AAAB rhyme structure, which worked out great.

Here's what I ended up with for verse one:

1. He's a salamander from The Edwards Aquifer.
2. His name is Karston; he's a water connoisseur.
3. He's counting gallons cause he's helping to ensure
4. We all have water, fresh clean water.

Attentive readers may note that in order to set up the triple rhyme, I let the "er" in "aquifer" take on a bit of unnatural emphasis. In exchange for this small imperfection I was able to apply other aspects of prosody to make this verse really pop.

I used a catchy syncopated rhythm in lines one, two, and three to support the triple rhyme, emphasize the key words, and convey Karston's energetic, upbeat attitude.

The first "water" in line four slows to quarter notes. This is followed by a two-beat rest, then four final quarter notes on "fresh clean water." The contrasts in rhyme and rhythm, the long pause, and the rising melody all serve to showcase Karston's product like a jewel in a setting of gold.

This effect is largely missing if you just read the words from the page. Once again, lyric plus melody equals more than the sum of the parts.

My daughter turned thirteen this year, so we've heard a lot of popular music in our house via YouTube and Pandora. There was a song out there recently called "Me and My Broken Heart" written by Benny Blanco, Ammar Malik, Steve Mac, Wayne Hector, and Rob Thomas, and recorded by the English pop band Rixton.

Something about their hook really drew my attention. Then I realized it was because the writers use a very strange prosody choice. Usually we want to fit the music to the natural flow of the words. Following this rule of thumb, the melody for this title ought to put emphasis on "me," "broken," and "heart" like so:

ME and my **BRO**ken **HEART**

Instead, the writers placed the heaviest emphasis on the lowly conjunction. Additionally, the melody rises on "my" and "ken," giving nearly equal emphasis to each of the last four syllables:

Me **AND** MY **BRO**•KEN **HEART**

This implies that the "and" is important. What it says to me is that the singer's broken heart is always present with him; together they form a unit. The off-kilter rhythm also reflects the singer's state of mind.

The odd prosody choice adds a bit of meaning to the phrase without adding any words. And it's unexpected in a good way, which helps make the hook, well…"hooky." It's yet another example of words and music combining to become more than the sum of their parts.

Developing an ear for prosody takes time and effort. Next time you hear a song, pay close attention to the interplay between words and music. In what ways do the lyric and melody enhance one another? Do they ever struggle against one another? Why? Apply the awareness you gain to your own songwriting and take another great leap toward excellence. PIO!

Thoughts to Chew

Gun Control

by ***Peter Alsop***

About a year and a half ago at a Grammy luncheon in Los Angeles I got to visit with my buddy Bill Harley. Bill and I released an album together in 1989, *In the Hospital*. It's a collection of songs and stories to help children cope with a hospital stay, and a guide book for parents and caregivers to help them understand how best to support children in a medical setting. We won the Parents' Choice Award that year for best children's album.

Bill gave a performance at the luncheon and a talk about how he felt compelled to do something about the rash of school shootings. We both felt upset and wanted to do something, but were unsure about how best to proceed. For most of us who perform and work with kids and families, the National Rifle Association's push-back against any kind of gun control, and the lack of national leadership or a clear plan about how to keep gun violence out of schools and away from children, are tangibly painful. There was a lot of support for Bill's talk. I thought this would be a great subject for my Thoughts to Chew column, so I spoke with him recently and asked him to talk about his thoughts regarding this situation.

Bill: This gun issue has bothered me a long time, and it's overwhelming. Every time it comes up we think something's going to happen, but it doesn't. One of our own CMN members lost a child in Newtown. I've worked in that town. The Monday morning after the shooting, I was presenting at a school in Providence, Rhode Island, where I'm the artist in residence, and everyone at my school was in shock. The teachers came up and said, "We're so glad you're here! We know this is a good way for us to start today."

Everyone was so fragile. I stood in front of those people and I said, "This is ridiculous that we have to go through this again. I'm ashamed and it's so troubling." I was struggling to find the right songs to sing, and I said to myself, "I really have to do something about this."

I've talked with a number of my peers—people who work with kids—and many of them have had a similar experience. They've stood up in front of school children and teachers after one of these shootings, and thought, "There's no reason that couldn't have happened here too." We are a very armed culture, and when we understand that fact, it's just ridiculous to think it doesn't increase the possibility of violence happening here. I don't really have anything against hunters, that's not the issue with me, but I do I think we

need to wrestle with this gun ownership thing. The population, by and large, is for making us safer.

Peter: So what might we do to make it safer?

Bill: For some reason I look on what we all do as "public health," aside from humor and all that stuff. I always ask myself, "What's our job in creating a caring culture in a school, or a family, or in a community?" And one of my instincts or insights as an organizer is that we don't have to actually know what we're going to do; we just have to do something and see what happens. So, as I thought about it I said, "I'm going to come up with some kind of statement and then ask people what they can to do to help."

Peter: What would this statement say?

Bill: Well it's not just from me. The question is, what do we have to say as a group? We need a statement that people will agree upon and sign, and then offer a number of suggestions for taking action. We can say, 'If you're willing to sign this statement, which of these things will you actually do?" And we'll create a list of eight or ten things they might do.

Peter: We have terrific songwriters and storytellers who might want to write a song or story to help model ways that teachers or parents or kids can take action.

Bill: It's confusing because one of the artist's jobs is to name things. There's no doubt about that. You and I have both written a number of songs dealing with kids and violence that are written in "kid-speak", right? And a lot of those things apply when it comes to this issue of gun violence. But when I do a concert, my job is to build a community with the people who are there, to form some kind of common experience. I don't feel like it's my job on stage to stand up and speak for this stuff. The history of prophets shows us lots of people who felt stuck in what we call "the prophetic stance." They said, "No, I really don't actually want to do this. I'm not interested. Why don't you do it?" And then, "Well, okay…I'll do it."

Sometimes as performers we do that. Peter, actually you do it more than others, but sometimes we can't help ourselves. We stand up on stage and speak out against something, and if we don't do that really well, we know we may be dividing the audience. So right now my gut on this issue is that "this discussion happens with adults." I put out a kind of call to action at the last Children's Music Network conference and we had a bunch of people sign on. I talked about it briefly and I drafted this letter that I recently sent out to them to get some ideas.

> Dear friends,
> Thanks for signing on and showing your interest in doing something about the issue of gun safety. I have your name from the list at the CMN gathering as someone who's interested in helping. If for some reason you didn't sign up for that, let me know, and we won't bother you about this. I've been slowly (very slowly) putting a list of names together and thinking about what the steps might be. With a little more work, we'll have a critical mass to move forward.
>
> Like you, I have a lot of things on my plate, and need to be careful about my time commitments. This is a long haul project; we can't turn the tide by ourselves. But we will be there to

encourage the tide to turn, because we've been thinking about it.

At this point, I'm looking for a couple more people to be on an advisory and support board to design and implement some simple steps. I have ideas in mind, but would rather work with a group of people on that. If you're interested in being on that board/committee, please email me at info@billharley.com. I know some of you have already expressed interest. Thanks for that.

At the start of the New Year, I'll be back in touch with you all to let you know our plans. Until then, please feel free to let me know your interest, or any thoughts on the issue.

Best,

Peter: That's great Bill. Count me in! What kind of impact do you think this will have on removing some of the roadblocks to change?

Bill: I don't know Peter, but we've got to try something. I tried to contact a bunch of the gun safety organizations, and it was very frustrating, because their response was mostly, "Do you want to send us money?" I tried a bunch of different ways to contact people, and I didn't get anywhere.

I talked to Si Kahn about it. He's our "organizer guy." He said, "Don't even worry about the 'big guys.' Our job is just getting the word out to people we know, find some simple things we can do with them, and not worry about the outcomes." Our standing up for this is not going to make everybody stand up and say, "Oh my God! We never thought of that! Let's do it!" But we'll be part of taking one more step in the right direction, one more group of people who will be part of that critical mass. When the time is right, our voice is going to make a difference.

Peter: For the last couple of years, I worked with an incredible woman, Lori Haas, from the Coalition to Stop Gun Violence. They have forty-seven national organizations who pull together to keep people focused on reducing gun violence.

Bill: Yeah, I've talked to a lot of people about this too. I've had some great talks with Stuart Stotts. He said, "We should focus on how gun violence affects children. That's our area of concern; we shouldn't get lost in all the other ancillary issues." That's helped form some of my thinking. Plenty of people say, "Yeah, I'm with you!" But then I also got a bunch of comments from people who are quite the opposite and very vociferous, and they were very organized. They would respond as soon as they heard something contrary to their point of view, and then they went after it with very, very strong feelings. Our Congress people don't speak up because they're afraid. It's scary for people to speak up on this issue, even though we feel it very strongly.

Peter: Speaking out through our music about something that's controversial is difficult, because even though we feel strongly about kids' safety, doing so brings up lots of related questions, like "Is it appropriate for me to bring up gun control at one of my school concerts?" or "If I mention this from the stage, maybe some of the parents or staff won't like what I'm saying and I could loose jobs or sales. Do I want to take that chance?"

Bill: I don't view myself as a leader. I just have to say something about it. I'm hoping our community can discuss some of these kinds of questions. As long as the politics are the way they are, it's going to be hard to actually get changes made, so for me, it's a matter of conscience. It's not going away, so I am committed to working on it. Sometimes we just have to start.

Peter: It's kind of like this column Bill: we can "chew thoughts" forever. Sometimes we need to take action and swallow, eh? PIO!

The Unseen Children's Music Side of an Award-Winning Career

An Interview with Jacqueline Hairston

by Hassaun Ali Jones-Bey, editor

Jacqueline (known as Jacqui) Hairston's musical career as an award-winning ASCAP composer arranger, pianist, and music educator, in particular of Negro Spirituals and music of the African Diaspora, has received a great deal of acclaim. A graduate of Juilliard, Howard University, and Columbia University, who now lives in Sacramento, Jacqui's numerous awards include the Los Angeles Living Legends Award for arranging African-Diaspora music and induction into the Alameda County Women's Hall of Fame for Culture and Art. Her works have been performed by internationally renowned solo artists such as Kathleen Battle, Grace Bumbry, Denyce Graves, and the late William Warfield, and also by orchestras worldwide. In 2012, she debuted at New York's Carnegie Hall as invited guest conductor with 300 singers (from around the country) performing her trademark choral arrangements of spirituals. In 2013, she served as resident-composer, commissioned by "The Negro Spirituals Project" in Denver, Colorado, to create and premiere music in tribute to the University of Denver's first African-American graduate (class of 1900), Madame E. Azalia Hackley. In addition to being too long to include here, the list of Jacqui's awards, commissions, and accomplishments is ongoing. I happened to meet her in October 2014 while she was receiving the Howard Thurman Award in San Francisco for her life work with the Negro Spirituals. Having previously noticed an item on her website about an award for working with children, I decided to ask her about this seemingly hidden aspect of her career. I was surprised to learn that the current focus of her evolving musical endeavors—on the capacity of music to promote healing—was largely inspired by her work with children. The gist of our conversation follows.

***PIO!*: Please describe the childhood influences that interested you in music and led to your early musical development.**
JH: I had teachers, from elementary school on, who encouraged singing. When I started at the age of eight—which was considered late in my neighborhood—to learn to play the piano, all I wanted to do was "play catch-up" and then pass the others.

***PIO!*: How has your career carried you into making music with children?**
JH: I was always fascinated with children's vivid imaginations. I fancied being with them to "play along," while also envisioning my own inner child's play

engaging and being engaged.

***PIO!*: Please describe the types of children's music programs that you are or have been involved in.**

Jacqui Hairston with her great-grandchildren.

JH: Umpteen years ago, my first job—which lasted for several years—was in my hometown of Charlotte, North Carolina, as a music consultant for elementary school children and their teachers. I worked on several grade levels leading up to becoming an assistant professor at Johnson C. Smith University, the primary Black college in Charlotte. Upon moving to California from North Carolina (in the mid '70s), I developed a music learning program for children at an elementary school in Alameda, with encouragement from the principal. Always one to involve other associates in the music-making process, I engaged two other music colleagues: Helen Dilworth for singing and Ben Jones for instrument (trumpet). We created songs and used songs from the African-American experience that were especially appropriate for children's sing-alongs and that were also easily taught. We continued that for a couple of years. The principal, unfortunately deceased now, had us come in periodically and present learning music shows for the children, who ranged from kindergarten through second grade. We couldn't go into the history as deeply with them as we could with older students. It was more like play time with rhythm instruments, dancing, and singing. Ben would tell them what his instrument was and give them an idea of some of the different sounds he could produce. Helen and I would teach them rather simple spirituals and have them sing, call-and-response style. We'd also ask them, if the songs were really lively, if they wanted to get up and dance; they all would get up and dance, or simply create their own made-up movements.

***PIO!*: Could you say a bit about the range of your work with children?**

JH: Wow! That really runs the gamut. As mentioned earlier, I was asked to be a music consultant for the elementary schools in Charlotte, North Carolina, immediately after graduating from Howard University, which gave me a "total boost" because of the children's natural spontaneity and eagerness to respond to music. For six years, I worked with several teachers in the schools to teach songs and musical activities that enhanced learning. Next, I was assigned to junior high school for six years, and then to senior high, before being invited to teach on college level at Johnson C. Smith University. Feeling the urge to "get away" and teach in other than my hometown, I moved to California, where the rest is history. I took early retirement from Oakland's Merritt College in 1988 to pursue other musical endeavors: composing and arranging music for prominent and internationally renowned singers and orchestras, which is still ongoing. Now I'm feeling the urge to reach back to the children's level again and touch children who have learning disabilities or special needs. Back in North Carolina and later in Oakland, the sponsoring agents provided funding for doing this work. After I got into the professional arena, commissions began to come from orchestras, singers, and special patrons. So different funders made it possible for me to work in this transformative arena.

***PIO!*: I noticed a video clip on your website concerning a "Jefferson Award" that you received for working with youngsters. Could you say a little bit about that?**

JH: That was a by-product of a team-teaching situation in Orinda several years ago. The parents of the school's eighth graders felt that the children

were not getting any history or social science about slavery or the spirituals. So they hired popular African Diaspora folklorist Linda Tillery and myself to come to the school and enhance what they and the teachers had already researched concerning the positive contributions that had come out of slavery times. One of those positive contributions was the spiritual. They hired us to come for two different days to cover all of the eighth grade classes, or however many they could get into their gym at one time. We taught them the songs, and let them sing and dance to the songs and ask questions. We were shocked at how well those teachers had prepared them, because we started asking them questions like: Who was Harriet Tubman? And what was the Underground Railroad all about? And they all knew the answers. We were amazed. The parents actually hired us three years consecutively to do that. I would guess that was in 2007, 2008, and 2009.

***PIO!*: How has your musical involvement with children changed over the years?**
JH: My work with children began to grow in particular around my four grandchildren from their earliest ages throughout their elementary school years. Now, I find myself having to recapture my ability to captivate children, including my great-grandchildren. They seem to, somehow, teach me about their musical desires, from playing my piano to singing their favorite and quite repetitious songs, learned in school or that they make up. My last engrossing experience while living in Oakland came when I was asked to work with children at the Burckhalter School, where the children were either blind or had hearing deficiencies. This was, by far, the most challenging of all my previous work with children.

***PIO!*: Could you say a bit about the challenge?**
JH: The incredible challenge came while trying to figure out how to reach children with these disabilities. Through the encouragement of the teachers I came to realize that while those who were blind could at least hear, those who couldn't hear could see and also feel the vibrations of the music. Incredibly, all could engage in the fashion most comfortable for them. To this day, I am still astounded, as I think back, at their adapting in the way or manner that best befitted them, while I was the only one worried as to "how to get over."

The teachers used sign language to talk to the kids who could see but couldn't hear. The teacher would introduce me and say I was there to teach them songs and to teach them about the history of these songs. I believe they were third graders. The ones who couldn't hear amazed me. I said to the teacher, "I don't know how I'm going to get across to them," and he said, "They can feel the music."

Some of them would stretch out on the floor. And because it was an upright piano, some would put their ears against the piano and they would just smile and move their little hands in time with the rhythm. So it was amazing. One time I saw how excited they got, especially the ones who could hear but were blind. I took my karaoke machine there with a microphone and they were so excited to participate. They all raised their hands to be the speaker for the day and introduce the songs. That was really exciting for me to see. I think it may have been more inspirational for me than it may have been for them. And that's what influenced me to begin studying the sensations that music does create. I found myself drawn to study the healing effects of music. Now even at my present older age, I'm considering a study of music therapy, and find myself seriously debating how to engage in whatever course work might be necessary to move in that direction. How does music indeed heal situations with people, no matter the age, psychologically, emotionally, mentally, and

spiritually? PIO!

More information on Jacqui can be found online at her website: http://jbhproductions.com.

Haunted House

A Guided Exploration

by ***Kate Kuper***
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One of the warm-up activities I use in the program of creative dance for children that I direct at the University of Illinois (Urbana-Champaign) is the BrainDance, developed by Anne Green Gilbert, which is a series of eight developmental movement patterns that healthy human beings naturally move through in the first year of life. As babies, we did these movements on the floor on our tummies, sides, and back. However, cycling through these patterns at any age, daily or weekly, while sitting or standing, has been found to be beneficial in reorganizing our central nervous system. The focus of each movement pattern is, in most cases, evident in its name. A couple that might not be are "vestibular," which refers to getting dizzy, and the "core-distal" pattern, in which one moves between near reach (towards the center of the body) and far reach (extending the limbs and head away from center).

"Haunted House," an imaginary journey, is a guided exploration for children age four to ten. It takes learners through the entire eight-pattern sequence. I usually begin by asking children what a haunted house looks like and what you might find in it. For the youngest learners, I assure them that while there *is* a ghost in this haunted house, it's afraid of *us*.

Breath
Okay, we're going to a haunted house. Don't be scared! Take a deep breath; that will calm you down. Feeling better? Better take another deep breath… Okay, let's go…

We're at the front door.

Tactile
Squeeze in between the boards, squeeze through the narrow passage.

We're into the front hall. Oooo, water's dripping on us…on our shoulders, our arms, our heads…There are drops on our back too! Oooo…spiders are skittering over us! They're crawling on our arms, our necks, our backs, our legs, skittering up and down. Let's get away from here. Push through the cobwebs…They're brushing up against our faces, our arms, all over…Oooo…glad we got through that! I see light coming from that little mouse-sized hole over there.

Core-Distal
Get really small. I'm sure we can squeeze through it. Okay, stretch out flat and wiggle through the tunnel. There's a turn up ahead; you're gonna hafta squeeze up small to make it through this next part…and you're out into the room. Oh, it's so nice to stretch out again.

Head-Tail
Wow, we're in an old library! Look up! The books reach all the way to the ceiling. Look down. This old rug must have been really beautiful at one time. Let's dust it off.…Ohhh, it's a magic carpet. Let's get on our bellies and fly on it!…That was fun! But we're really covered with dust now. Shake it off.

Upper Body
I think there's a secret passage from this room.…Check the wall here…and here.…Yes! It's a revolving bookcase. If you just pull that one book there, this bookcase should open.…Yes! Just enough to get your head, shoulders, arms, and waist through.…Oh no! We're stuck! Okay, reach out with your arms and grab that handle. Good. Now twist it back and forth.…Use your whole back. That should loosen the mechanism.…Good! The case is moving.

Lower Body
Hold on to that handle and just get your lower body through. Oh no, the floor's not stable. Don't let go of the handle. Our feet are going everywhere! Now, if you just swing one leg forward…now the other…we're on solid ground again. Phew!

Body Side
It sure is dark in here. We'd better try to find a wall. Just edge along sideways on the board.…Good! We're at the wall. Let's climb it. Get a good foot and hand hold and pull yourself up, one side…and the other. We're at the top now. Good, we can see much better here.…But what are we seeing? I'm not sure; let's hide in that suit of armor by the big doorway. That way, whatever it is, it won't see us. Okay, get one side in…get the other side in. I wonder if we can walk in this? It's pretty stiff…but if you swing one side forward and then the other, that should work.…Let's see what's inside this room.

Cross Lateral
Somebody is in there, and it thinks you're scary! It's skipping away as fast as it can to that big empty fireplace. Look, it's a ghost, and it's afraid of us. Don't be afraid, we won't hurt you.
[Note: Cross lateral movement crosses the midline. Skipping is cross lateral. Children skip along with the fleeing ghost.]

Vestibular
Now it's spinning up the chimney to get away from us. Hey! Stop! Don't go! Wait for me up on the roof! Okay, it's our turn to spin the other way up the chimney. Awww, there's the nice ghost. He's so scared. Don't worry, I'm nice. Would you like to float home with me? Okay. You can come live at my house…Let's gooooooooo…*Fly back home.* PIO!

A Gentle Wind

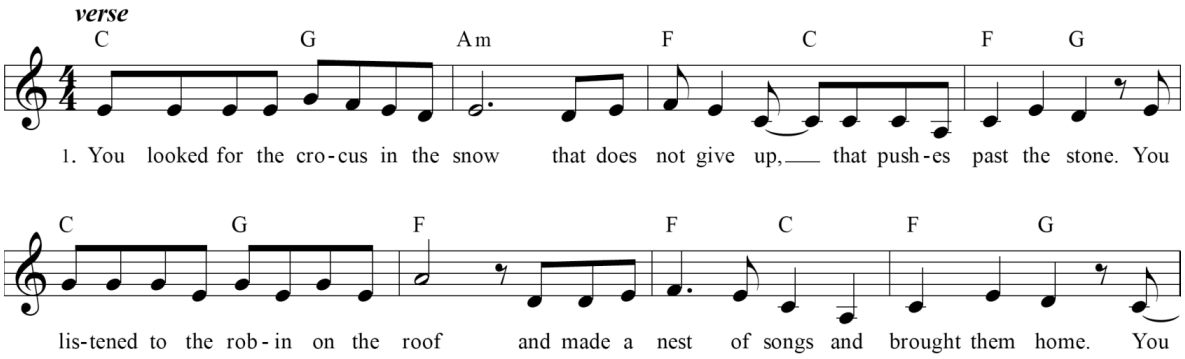
words and music by Sarah Pirtle
© 2014 Discovery Center Music

00:00 00:00

A Tribute to Jill Person

"You changed the face of the music scene," says this song about Jill Person, and indeed, she did. When she began A Gentle Wind in Albany, New York, in the early 1980s with her husband, Donald Person, she had a vision of changing young lives with meaningful music and stories. She pioneered music for families that shared joy, ecological awareness, and respect for youth. Frequently parents would tell Jill that they were able to play these recordings over and over on long car rides because adults loved them as much as children. Ruth Pelham ("Under One Sky") and Jill's brother, Paul Strausman, were the first people Jill recorded, and she went on to bring out forty-five different performers, songwriters, musical groups, and storytellers. Other CMN members who created A Gentle Wind recordings include Lisa Atkinson, Pam Donkin, Purly Gates, Sammie Haynes, Faith Petric, and Betsy Rose. The beautiful covers of every recording were Jill's own artwork.

The influence of Jill's wisdom was embedded in the values founding CMN. Her high standards as an educator pushed us to rewrite our songs until they shone, and sitting on her couch, as mentioned in the song, many a time she guided me. We did five recordings together. At the 2014 CMN conference, the weekend would have been incomplete if we hadn't fully honored Jill. At dinner Saturday night I took a song I had written to her a year ago to cheer on her healing and rewrote it to sing in the round-robin as a tribute song. More information and audio clips of A Gentle Wind songs can be found at http://www.gentlewind.com.


verse
C G Am F C F G
1. You looked for the cro-cus in the snow that does not give up, that push-es past the stone. You
C G F F C F G
lis-tened to the rob-in on the roof and made a nest of songs and brought them home. You

F C F C F C F G
knew the songs that make a joy-ful green. You changed the face of the mu-sic scene
chorus
F C F G C C G
with A Gen-tle Wind, a gen-tle wind a-gain. You spread the se-cret of song.
C F C F G C Am F
A song is a flame that will not cease. You spread the se-cret of song. A
F C F G F C F G C
song is a flame of ground-ed peace. A gen-tle wind will spread the flame of peace.

1. You looked for the crocus in the snow
   That does not give up, that pushes past the stone.
   You listened to the robin on the roof
   And made a nest of songs and brought them home.
   You knew the songs that make a joyful green.
   You changed the face of the music scene
   With A Gentle Wind, a gentle wind again.

Chorus
   You spread the secret of song.
   A song is a flame that will not cease.
   You spread the secret of song.
   A song is a flame of grounded peace.
   A Gentle Wind will spread the flame of peace.

2. You painted horses that can fly.
   You drew a world we wished to see.
   You showed that children hold the earth
   And you helped that world come to be.
   You knew a song can be a close, close friend.
   The power of your soul will never end.
   A Gentle Wind, a gentle wind again.

3. I am still sitting on your couch.
   It felt like a boat where we chart what's true.
   I am still looking in your eyes.
   You told a million children, "We believe in you."
   Your integrity is a tuning fork
   That rings endless hope, that marks true north.
   A Gentle Wind, a gentle wind again.

Chorus

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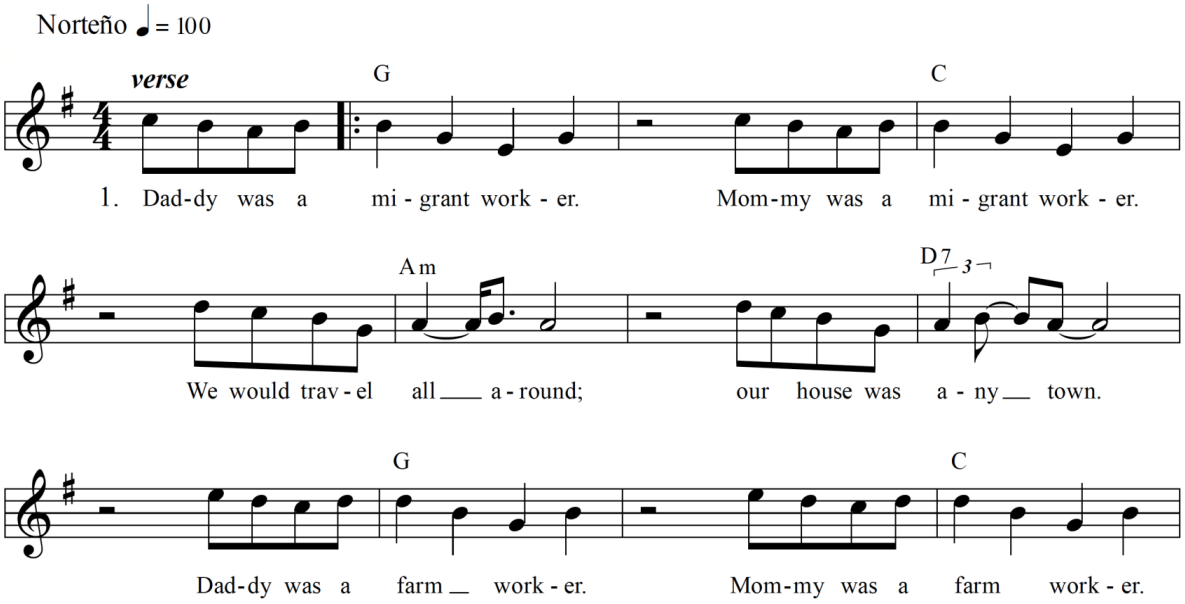
Daddy Was a Migrant Worker

words and music by Andrés Salguero
© 2014 Salsana Music, ASCAP

00:00 00:00

From Andrés: When I lived in Missouri I had the opportunity to meet and hear the stories of *trabajadores migrantes* there, where they picked fruits. With this song I wanted to tell their story that, I believe, is not being told in the repertoire of family songs. The song's perspective is the point of view of a child whose parents were migrant workers and proudly shares their story. I chose to do this song in the Norteña style because the genre itself tells a story of migration. The Norteña is basically a polka brought from Europe to northern Mexico by German immigrants. A century later it became Mexican regional music. It remains the same music, but the cultural connotations are completely different now. In talking with families that have heard my CD, I have learned that the song has sparked conversations between parents and children. Recently a mom came to me after a show and told me how she felt so connected to this song because her grandfather was a migrant worker in California. She was a blue-eyed, blonde Caucasian, so at first glance I never would have imagined that that was her family story. It reinforced for me the idea that migration is a story of all humanity.


Norteño ♩ = 100
verse
G
C
1. Dad-dy was a mi - grant work - er. Mom-my was a mi - grant work - er.
Am
D7
3
We would trav - el all ___ a - round; our house was a - ny ___ town.
G
C
Dad-dy was a farm ___ work - er. Mom-my was a farm work - er.

Am
1.
D7
3
We would go a - cross the land
wher-ev-er they need-ed their hands,
G
3
C
D7
their work-ing hands, their hon-est hands.
Dad-dy was a
2.
D7
G
I think of them ev-ery time I eat.
Man - za-nas (are ap-ples). Le-
C
Am
D7
chu-ga (is let-tuce). Na - ran - jas (are or-an-ges). Ver - du - ras (are veg-gies). Man-
G
C
Am
za - nas (man-za - nas), le - chu - ga (le-chu - ga), na - ran - jas (na-ran - jas), ver -
D7
Bm
Em
Am
D7
du-ras (ver-du-ras), they were pick-ing food for me. They were pick-ing food for ev-ery-one.
1.
G
3
Mom - my and Dad - dy picked vege - ta - bles and fruits, and a - long the
C
3
Am
way they put down their roots. They were pick - ing food for you and me.
D7
2.
G
I think of them ev - ery time I eat. Man -

Verse

Daddy was a migrant worker.
Mommy was a migrant worker.
We would travel all around;
Our house was any town.

Daddy was a farm worker.
Mommy was a farm worker.
We would go across the land
Wherever they needed their hands,
Their working hands, their honest hands.

Daddy was a migrant worker.
Mommy was a migrant worker.
We would cross so many highways,
We would go so many places.

With their hands they picked the food.
With their hands they built a dream,
A dream that I would harvest.
I think of them every time I eat....

Chorus

Manzanas (are apples).
Lechuga (is lettuce).
Naranjas (are oranges).
Verduras (are veggies).
Manzanas (manzanas).
Lechuga (lechuga),
Naranjas (naranjas),
Verduras (verduras),
They were picking food for me.
They were picking food for everyone.

Chorus 1st ending

Mommy and Daddy picked vegetables and fruits,
And along the way they put down their roots.
They were picking food for you and me.
I think of them every time I eat.

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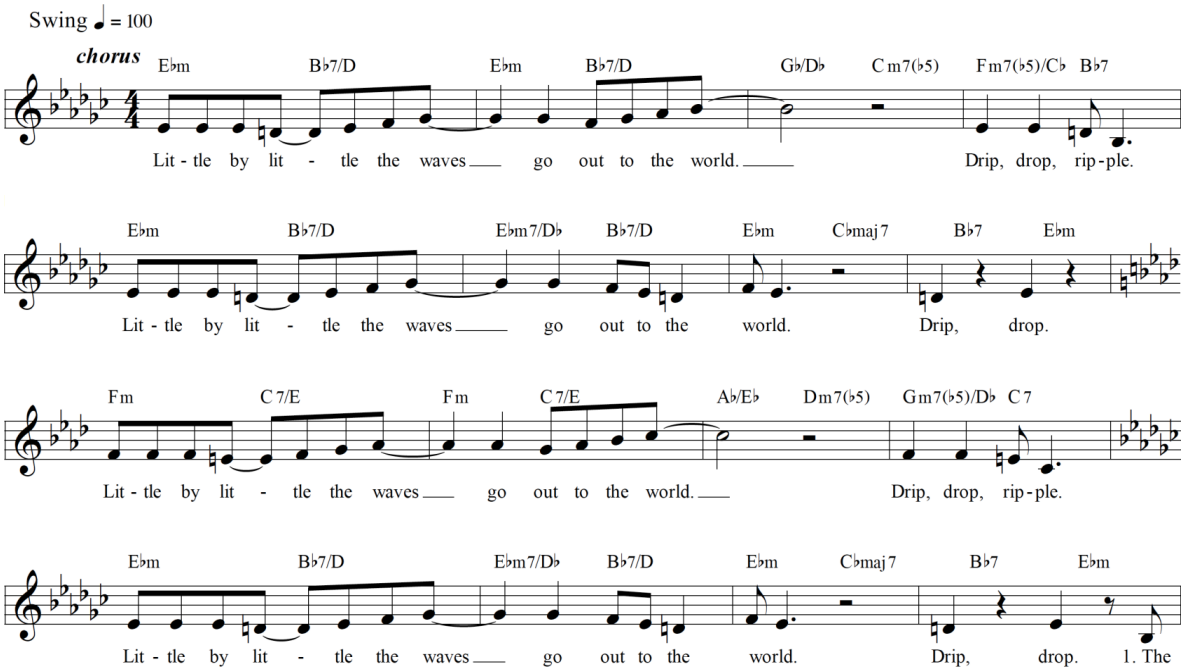
Drip, Drop, Ripple

words and music by Heidi Siegell
© 2013 Heidi Siegell

00:00 00:00

From Heidi: I am graced with a daughter who has struggled with sleep from the day she was born. Her difficulties with sleep have given me tremendous inspiration in my songwriting. As soon as she has gotten used to one bedtime song/story, she wants a brand new one. "Drip Drop Ripple" originally came out of our listening to raindrops falling on the fire escape outside her bedroom window. Drip…drop…drip…drop.

Before I sing this song with kids, I begin by asking if they've ever dropped a pebble in water. What happens? I compare it to smiling at someone (or treating someone kindly in one way or another) and watching how that one smile ripples out, like the pebble in the water, from person to person, smile after smile.


Swing ♩ = 100
chorus
E♭m B♭7/D E♭m B♭7/D G♭/D♭ C m7(♭5) F m7(♭5)/C♭ B♭7
Lit - tle by lit - tle the waves go out to the world. Drip, drop, rip-ple.
E♭m B♭7/D E♭m7/D♭ B♭7/D E♭m C♭maj 7 B♭7 E♭m
Lit - tle by lit - tle the waves go out to the world. Drip, drop.
Fm C 7/E Fm C 7/E A♭/E♭ Dm7(♭5) Gm7(♭5)/D♭ C 7
Lit - tle by lit - tle the waves go out to the world. Drip, drop, rip-ple.
E♭m B♭7/D E♭m7/D♭ B♭7/D E♭m C♭maj 7 B♭7 E♭m
Lit - tle by lit - tle the waves go out to the world. Drip, drop. 1. The

Eb m Bb7/F Eb m/Gb Bb7/F Eb m Bb7/F Eb m
sun shines down on the tree - tops. The trees rise up to the sky, where
Eb m Bb7/F Eb m/Gb Fm7(b5)/Ab Eb m/Bb Bb7 Eb m
birds make nests in their bran - ches and teach their ba - bies to fly. 2. They
Fm C7/G Fm/Ab C7/G Fm C7/G Fm
fly a - long the riv - ers. The riv - ers flow to the seas. The
Fm C7/G Fm/Ab Gm7(b5)/Bb Fm/C C7 Fm
seas be - come the o - ceans, and the o - ceans sus - tain you and me.
chorus
Eb m Bb7/D Eb m Bb7/D Gb/Db Cm7(b5) Fm7(b5)/Cb Bb7
Lit - tle by lit - tle the waves go out to the world. Drip, drop, rip - ple.
3rd time D.S. al Coda
Eb m Bb7/D Eb m7/Db Bb7/D Eb m Cb maj7 Bb7 Eb m
Lit - tle by lit - tle the waves go out to the world. Drip, drop.
Coda
Eb m Fm C7/E Fm C7/E Ab/Eb Dm7(b5) Gm7(b5)/Db C7
Lit - tle by lit - tle the waves go out to the world. Drip, drop, rip - ple.
Eb m Bb7/D Eb m7/Db Bb7/D Eb m Cb maj7 Bb7 Eb m
Lit - tle by lit - tle the waves go out to the world. Drip, drop.
Fm C7/E Fm C7/E Ab/Eb Dm7(b5) Gm7(b5)/Db C7
Lit - tle by lit - tle the waves go out to the world. Drip, drop, rip - ple.
Eb m Bb7/D Gb/Db Bb7 Eb m Bb7
Lit - tle by lit - tle the waves go out to the world. Drip,

Chorus (2x)
Little by little the waves go out to the world.
Drip, drop, ripple.
Little by little the waves go out to the world.
Drip, drop.

1. The sun shines down on the treetops.
The trees rise up to the sky,
Where birds make nests in their branches
And teach their babies to fly.

2. They fly along the rivers.
The rivers flow to the seas.
The seas become the oceans
And the oceans sustain you and me.

Chorus

3. Flowers unfold in the morning dew.
Their nectar feeds all the bees.
The bees make their way 'cross the garden,
Buzzing and planting their seeds.

4. You gaze at it all with a smile
That lifts me up on to my feet
And guides my heart as I go through life
Dancing along with the beat.

Chorus

5. The moon shines on the waters.
The waters rise faithfully
In tides rich with rumbles and whispers
That lull us awake and asleep.

Coda
Little by little the waves go out to the world.
Drip, drop, ripple.
Little by little the waves go out to the world.
Drip, drop.

Drip, drop.
Drip, drop.

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Take Care of Yourself

words and music by Kayte Deioma (aka Auntie Kayte)
© 2013 Kayte Deioma

00:00 00:00

Kayte says: I wrote this song for myself, because I need the reminder, and it seems to resonate with a lot of adults. We often neglect our own wellbeing, thinking that the needs of other people in our lives are more important, forgetting that we can only give our best to others when we maintain our best selves. We feel guilty when we make a decision for our own good that inconveniences or hurts someone else, forgetting that our own sanity and wellbeing are our primary responsibility, without which even our children will suffer.

How much happier are we when we can maintain a balance between taking care of our own physical, mental, and spiritual health and being of service to others? Loving ourselves and loving others?

Discussion points with kids can include brainstorming different things we can do to take care of our health and our brains, how we can take care of our hearts, and why it's important to contribute to our family and society with our best selves. How does contributing make us feel? How is that good for our hearts and our health?

Swing
1. Take care of your - self in ev - ery thing you do. Take care of your - self and have a
pos - i - tive view. Take care of your - self and be the best you, 'cause when
1, 2, 3, 4.
5.
you're the best you, you can help oth - ers too. help oth - ers too. Yes, when
you're the best you, you can help lots of oth - er peo - ple too.

1. Take care of yourself in everything you do.
Take care of yourself and have a positive view.
Take care of yourself and be the best you,
'Cause when you're the best you, you can help others too.

2. Take care of your health in everything you do.
Take care of your health and you'll feel great too.
Take care of your health and be the healthiest you.
When you're the healthiest you, you can help others too.

3. Take care of your brain in everything you do.
Take care of your brain and you'll think clearer too.
Take care of your brain and be the smartest you.
When you're the smartest you, you can help others too.

4. Take care of your heart in everything you do.
Take care of your heart and you'll feel happy too.
Take care of your heart and be the most loving you.
And when you love yourself, you can love others too.

5. Take care of yourself in everything you do.
Take care of yourself, and have a positive view.
Take care of yourself and be the best you,
'Cause when you're the best you, you can help others too.
Yes, when you're the best you, you can help lots of other people too.

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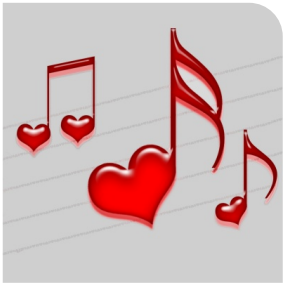
What Do I Do?



words and music by Ruth Pelham
© 1982 Ruth Pelham

00:00 00:00

In this moving song, Ruth acknowledges how hard it is at times to give comfort to a person who is crying, not knowing just what to do. The song acknowledges the pain and also gives some simple, true answers for children and adults that provide real comfort in their honesty. This is a zipper song, one in which new words or phrases can be "zipped" in and out. Ruth often invites people to make up their own verses to personalize the song.

C G C
What do I do when my sis - ter is cry - ing?
F G Am F G Am
What do I do? I don't know what to say. You take your
F G Am F G C
sis - ter in your arms and you hug her. You take your
F G Am F G C 1, 2, 3, 4.
sis - ter in your arms and you love her.
C 5. F G Am F G C
her. Yes, you can climb in - to my arms be-cause I love you.

1. What do I do when my sister is crying?
   What do I do? I don't know what to say.

You take your sister in your arms and you hug her;
You take your sister in your arms and you love her.

2. What do I do when my brother is crying?
What do I do? I don't know what to say.
You take your brother in your arms and you hug him;
You take your brother in your arms and you love him.

3. What do I do when the whole world is crying?
What do I do? I don't know what to say.
You take the world into your heart and you love us;
You take the world into your heart and you love us.

4. What do I do when I am crying?
What do I do? I don't know what to say.
You go deep into your heart, love will find you;
You go deep into your heart, love will find you.

5. What do I do when I am crying?
What do I do? I don't know what to say.
Well, you can climb into my arms and I'll hug you;
Yes, you can climb into my arms and I'll hold you;
Yes, you can climb into my arms because I love you.

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Editor's Endnote

by Hassaun Ali Jones-Bey, Editor

Thank you, CMN

Five and a half years ago I was hired to help begin the transition from print to online publishing of *Pass It On!* Now that digital publication has arrived, it is time for me to pass the baton, but I literally cannot do so without echoing and strongly affirming the words of Ingrid Noyes, our interviewee in this issue's Music with Older Kids column, "Thank you, CMN." There is not enough space here for me to go into any semblance of detail. So I'll just touch a few highlights. Number one has been the joy of working with Caroline Presnell, who is stepping down now as well as the production editor. As the workload of the first issue or two began to grind me into the pavement, I asked Caroline to come out of retirement and help me—ultimately to find a perfectly delightful partner in what I can only describe as the hilarious iniquities of editorial crime. The other number one has been working with Joanie Calem in her changing roles over time as songs editor, Music with Older Kids column editor, and the board's *Pass It On!* liaison. She must have talked me out of quitting every year for five years by assuring me that my work was appreciated even though I was convinced that more time and energy than I could provide were required to do this job well.

Joanie also suggested that I contact and interview Pete Seeger (see the Winter/Spring 2010 issue), which turned out to be a transformative experience in more ways than I will even try to say—except to note that I went into the interview feeling burnt out about a lot of things and had to change my perspective after interviewing a man, more than thirty years my senior, who had not burnt out yet. Other number ones include: receiving a holiday card from Leslie Zak during the years when she was essentially *the* staff writer that I could count on to cover any slots that could not otherwise be filled; interviewing Dennis and Linda Ronberg (for the Fall 2009 issue) just prior to their retirement from their Linden Tree book store; being greeted at my first annual conference by Sally Rogers so warmly and genuinely that I almost felt as if we had grown up in the same family; continually pushing Dave Kinnoin to extend his songwriting brilliance into equally fascinating columns and having him continually do so; receiving a string of great features over the transom from roving reporter Anna Stange. There are many more number ones, but I am running out of space and must ask forgiveness of the rest of you who may or may not know who you are and who are not mentioned.

With the actual arrival of digital publication, however, it seemed like time for

me to pass the editing baton, in part because of my own limitations in an increasingly digital generation. Effective editors keep up with major societal trends in reading preferences, but I use an un-smart cell phone that works great on the ten-cents-a-minute plan because it's usually turned off. Having literally worked with the generation of computer engineers that ushered in desktop computers, I've got nothing against digitization, but must confess a growing aversion to the seemingly endless chatter enabled by the proliferation of electronic communication devices—despite their many and obvious blessings—that reaches back to the rapidly receding heyday of predigital television.

So the grumpy old bear in me grumbled, "Perhaps it's time to make way for someone new," and was promptly overruled by several cheerful CMNers who pointed out that I'd be working with enough digital-savvy people to make up for my shortcomings. But this time, there's another factor, related to Eve Kodiak's comment in the 2014 conference report in this issue: "And yet we still keep singing the same songs, marching, organizing. . .*We shall overcome*—But what? And how? How can we sing these same songs with integrity?" It turns out that I'm in the process of re-launching a project (music and storytelling, of course) that I had given up on a number of years ago. A lot of research has gone into it between then and now, to the point—from my perspective anyway—of answering Eve's questions. So who knows? It just might work this time. Thank you, CMN. Wish me luck.

Hassaun Ali Jones-Bey

New Sounds

compiled by Barbara Rice

Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style consistency or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

Literacy Songs for Little Ones
The Reading Dog Band
Songs to be shared by children, their parents, teachers, and caregivers
Birth to Age 8

JOHN KEENAN AND JO-ANNE WILSON-KEENAN
Literacy Songs for Little Ones

The songs on this CD are fun and engaging for children from birth to age eight. They are unique because they embed information about how children learn language and acquire literacy. The songs are designed to be shared by children, their parents, caregivers, and teachers. They also expose children to a variety of musical styles. The songs include "The Baby-bop," which helps introduce music, language, and movement to the youngest children. "The Super Brain Builder" is about the importance of talk in brain and language development. "Library Adventure" depicts the library as a gateway to learning about our world. "What You Read Today" is based on the Common Core State Standards. Children who participate in reading dog programs will enjoy "Rover the Reading Dog" and "Readin' to Rosie." Nine-year-old Lowri Sutherland sings "Listen to My Voice,"a song affirming that "every child has language." In all, there are thirteen songs and one instrumental. The CD also includes rhythm tracks for sing-alongs and a free download of the *Literacy Songs for Little Ones Songbook*. The songs were written and recorded by John Keenan and Jo-Anne Wilson-Keenan, who live on Cape Cod in Massachusetts. They are literacy consultants for school districts and nonprofit organizations.

The CD is available in hard copy or as a download from Songs for Teaching. Visit http://keenanliteracy.com for further information about the individual songs.

VINCENT NUNES
Smart Songs for Active Children

Vincent Nunes is an early childhood music specialist; *Smart Songs* is his seventh CD of all original music for children and was released in April 2014. The songs are curriculum-based for early childhood learners, with a strong dose of shared community values, including respect for each other and the environment. Vincent also emphasizes movement essentials for three- through seven-year-olds. To celebrate the album, Lighthouse Records launched a new website: http://www.vincentnunes.com.

The CD's price is $15 (or $10 as a download), and it can be purchased on Vincent's new website, along with the rest of his CDs, by clicking the Store tab.

VALERIE SMALKIN
A Gentle Halloween

Fresh, fun, and action-filled songs (some new, some old) for preschool children, parents, and teachers are designed to shine light on and take fear out of Halloween. From the first "I See You" to the last "Dark-Light," *A Gentle Halloween* emphasizes imagination, pretend, enlightenment, fun, and action! You will walk, hop, jump, and creep to the "Haunted House"; skip with goblins; fly with witches; and comfort the ghost who's afraid of Halloween.

CDs are available for $10 at Amazon, CD Baby, and via Valerie's websites, http://Smallkinmusic.com and http://www.SillyGooseandVal.com.

VALERIE SMALLKIN
Springtime Dance

In *Springtime Dance*, Valerie offers a thirty-two-page, full-color, offset printed, hardcover book with a CD. Dance, hum, and sing with the bees, birds, earthworms, groundhogs, and more as they celebrate the coming of spring. For three- to eight-year-old children and their parents.

Available at Amazon, http://Smallkinmusic.com, and http://www.SillyGooseandVal.com for $16.99 to $21.00.

CAROLE STEPHENS
Polka Dots

Polka Dots by Macaroni Soup with "Miss Carole" Stephens is chock-full of active, participatory music for early childhood, including ten originals. From "High 5's Should Not Hurt" (let's stop hitting and say "Good job!") to "Giddy-Up!" (grab a stretchy band and gallop), Carole's energy, clear lyrics, and yummy band will have your classroom kicking up their heels. CMNer covers include Kathy Reid-Naiman's "One Cold and Frosty Morning" and Ruth Pelham's "Rainbow 'Round Me." "The Groundhog Jive" is killer!

Available at CD Baby or http://www.macaronisoup.com.

PATRICIA SHIH
Gold Covered

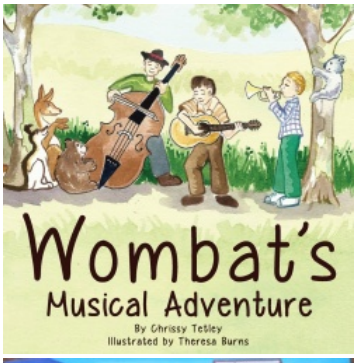
Patricia returns to her roots in adult folk music in this eleven-song tribute album honoring her role models. Patricia and her husband/accompanist, Stephen Fricker, sing two beloved classic songs each from Ronnie Gilbert ("Goodnight Irene," "Kisses Sweeter Than Wine"), Joan Baez ("Diamonds and Rust," "The Night They Drove Old Dixie Down"), Mary Travers ("For Baby,"

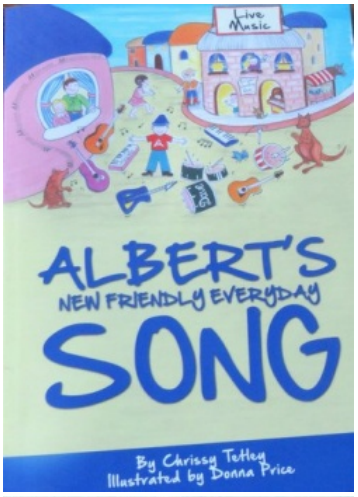
"Leaving on a Jet Plane"), Judy Collins ("Both Sides Now," "Send in the Clowns"), and Joni Mitchell ("Chelsea Morning," "Big Yellow Taxi"), plus one of Patricia's most popular originals, "When Women Run the World." Take a stroll down memory lane; we defy you to not sing along! This CD is a companion to her live multimedia concert "Songbirds: Women in Folk."

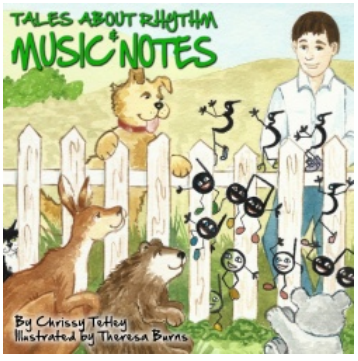
The CD is presently available only *through Patricia's website, http://www.patriciashih.com, or in concert.*

CHRISSY TETLEY

Chrissy has produced three print/audio books that use delightful Australian bush stories with quirky little animals to teach children about music notes, rhythm, and orchestral instruments. Each print book is accompanied by a CD. Although Australians use British music terminology, such as "quaver" (eighth note), the U.S. equivalent terms are easily found on the Internet.







Wombat's Musical Adventure teaches children ages three to eight about orchestral instruments. *The story*: Wombat is looking for a musical instrument to play. But he needs to find one that is not too big and not too long. Not too difficult and not too tall. And not too heavy and not too loud. Assisted by Bundy the dog, Wombat begins to look at some musical instruments. But will he find one that is just the right size and shape for a little wombat to play?

Albert's New Friendly Everyday Song teaches children ages three to eight about some different sounds we hear and use in music—high and low sounds, soft and loud, slow and fast. The story also introduces orchestral instruments and some simple classifications of music genres. *The story*: When Albert enters an original song competition, he decides to write a new friendly everyday song. He explores his neighbourhood collecting different sounds to make tuneful chords and a catchy chorus. Along the way Phoebe helps him choose some musical instruments to accompany his singing. But will his new song be good enough to win the competition?

Tales About Rhythm & Music Notes is for school children ages six to eleven. *The story*: Wombat is having cello lessons, but is finding that learning

how to read music and understand the meaning of music notes and values is much too hard to understand. Accompanied by Koe Koala and Pocket Kangaroo, Wombat visits the Music Shed, where the animals enjoy movement and rhythm discussions with Professor Anacrusis. But while they are busy working out note values and playing with music notes in the train carriages, there is trouble brewing at the Music Shed. So what really happens when some of the music notes decide to run away?

To hear samples of the books or to purchase, go to Audible.com, iTunes, or Chrissy's website, http://musiconthebookshelf.com.

DAVE HEGER
Make Some Noise

This is the first album by Dave and the Boombox, whose motto is "Kids' music with a retro and indie vibe." We aim to make great kids' music out of music that we loved when we were growing up in the late 1970s and early 1980s—think Schoolhouse Rock or The Muppets.

Select songs from the album can be streamed at http://daveandtheboombox.com.

LINDA BOYLE
Brave Songs

Named for beloved Chilean singer-activist Victor Jara's words "brave songs for a new day," this is a collection of songs for and about folks of all ages who have worked for a more peaceful and just world. The recording honors the peacemakers who have often sacrificed their very lives in the struggle for justice. Songs are in English, Spanish, Arabic, Urdu, Kiswahili, and Hebrew. Genres include traditional, folk-rock, Mexican corrido, call-and-response, and the Indian-Pakistani ghazal form. Themes include the voices of children and young adults, the rights of indigenous people and their lands, environmental activism, and the voices of immigrant and undocumented people. Most songs are originals. Lin is putting together lesson ideas and other teaching aids for the album to post on her website, http://lindaboyle.com, as free downloads.

The album is for sale via CD Baby ($.99/song or $12.97/album) and iTunes ($.99/song or $9.99/album). A substantial number of downloads and CDs will also be distributed free to educators and social justice groups. PIO!

Welcome 2015!

New Year Message from Our President

by Liz Benjamin

I am excited and somewhat awed to have just become the president of the Children's Music Network. I rattle on about CMN to anyone who will listen, telling them what a fantastic organization it is and how much it does for its members and the children with whom they work and play. The longer I have served on the board, the more I realize how much more CMN can do for and with you.

The board members are energetic, smart, hard-working, and devoted to CMN. We are guided by the strategic plan we recently created, which ensures that our decisions and work are consistent with our core values. CMN connects singers, songwriters, teachers, parents, librarians, camp counselors, and others in a community of caring about one another, about children, and about a kind and peaceful future. As we exchange ideas and create community, both online and at our amazing conferences, we work for a better world, and we celebrate the many joys music brings to people's lives.

We're very excited about 2015! A major strategic goal of the board is to keep CMN flourishing for many years by encouraging people of all colors, ages, sexual orientations, and cultures to join and become active in our community. To this end, we are focusing on our Song Resources, making them more diverse and accessible, to better serve our members and to attract new members.

And we're continuing efforts begun in 2014 both to increase the number of nonprofit organizations with which we partner for mutual goals and as resources for our members and to broaden our social media footprint—both ways to spread the word about CMN. The more people who find and join us, the more CMN can do for and with you.

The board also wants to engage more CMNers in active participation, namely by serving on our Advisory Board and committees. There are many ways, large and small, to help and support CMN. Please bring your willingness and your ideas to any board member. We always want to hear from you.

I am very grateful for the board and their support for me this year. I especially appreciate Anna Stange, our past president, who is still on the board, and Jane Arsham, our terrific administrator, for sharing their experience, wisdom, and fine ideas. We are all in this together!

Wishing all of you a very happy and musical new year,

Liz Benjamin

The Children's Music Network